

Contemporary Philippine Arts from the Regions Filipino Artists and Their Contribution to Contemporary Arts Quarter 1 - Module 4



Contemporary Philippine Arts from the Regions

Alternative Delivery Mode

Quarter 1 - Module 4: Filipino Artists and Their Contribution to Contemporary Arts

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Contemporary Philippine Arts of the Regions

Filipino Artists and their Contribution to Contemporary Arts

Quarter 1 - Module 4

This instructional material was collaboratively developed and reviewed by educators from public and private schools, colleges, and or/universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

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What This Module is All About

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Welcome to this module!

Hello learners! Congratulations! You have come to this module wherein you will encounter, explore, and deeply understand the significant roles of our National Artists from all over the regions, and identify their contribution to contemporary arts. This module becomes more exciting since you will also evaluate contemporary art forms based on the elements and principles. Aside from that, you will delve deeper, interpret, and relate the significance of art forms from the regions and promote your own art/s to represent your own place and culture.

The activities in this module have been designed to provide you with rich and stimulating learning practices about significant contemporary artists from the regions. This module will discuss and introduce about our National Artists in music, dance, theater, visual arts, literature, film and broadcast arts, architecture, design and allied arts that will bring you the full understanding of the art of today.

Furthermore, you will make known also to the Contemporary in Traditional Art – Gawad sa Manlilikha ng Bayan (GAMABA), our National Living Treasure who have preserved some of the Philippines' most important traditions and kept Filipino creativity alive!

What I Need to Know from this module

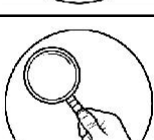
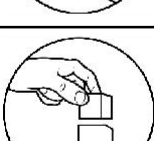
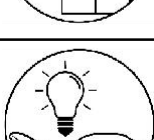
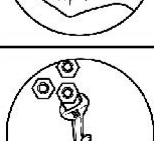
1. Explains Filipino artists' roles and identify their contribution to contemporary arts. **CAR11/12CAP-0c -e-5**
 - a. Explain how traditions become contemporary and vice versa through the practices of artist awardees of Gawad sa Manlilikha ng Bayan (GAMABA) Awards.
 - b. Identify the works of National Artists and recognize their contributions to Philippine art and culture.
 - c. Create a work / poster that promotes traditional art with local and GAMABA awardees as examples.
 - d. Appreciate the value of the National artists awardees through painting, drawing or performance.

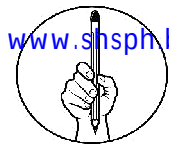
How to Learn from this Module

To achieve the objectives cited above, you are to do the following:

- Take your time reading the lessons carefully.
- Follow the directions and/or instructions in the activities and exercises diligently.
- Answer all the given tests and exercises.

Icons of this Module

	What I Need to Know	This part contains learning objectives that are set for you to learn as you go along the module.
	What I know	This is an assessment as to your level of knowledge to the subject matter at hand, meant specifically to gauge prior related Knowledge
	What's In	This part connects previous lesson with that of the current one.
	What's New	An introduction of the new lesson through various activities, before it will be presented to you
	What is It	These are discussions of the activities as a way to deepen your discovery and understanding of the concept.
	What's More	These are follow-up activities that are intended for you to practice further in order to master the competencies.
	What I Have Learned	Activities designed to process what you have learned from the lesson
	What I can do	These are tasks that are designed to showcase your skills and knowledge gained, and applied into real-life concerns and situations.



Pre - test

Multiple Choice. Select the letter of the best answer from among the given choices.

1. A Tinalak weaver who have produced creations which remain faithful to the T'boli tradition as manifested in the complexity of her design, fineness of workmanship and quality of finish.
A. Magdalena Gamayo
B. . Lang Dulay
C. Haja Amina
D. Salinta Monon
2. It is the highest national acknowledgment given to Filipino people who have made noteworthy commitments to the improvement of Philippine expressions.
A. GAMABA award
B. National Artists Award
C. GAMBANA award
D. International Artist Award
3. It is an award given to recognize the outstanding work of the artists in the Philippines to promote a genuine appreciation of traditional craft and art.
A. GAMABA award
B. National Artists Award
C. GAMBANA award
D. International Artist Award
4. A director for theater and film, has the distinction of being called "The Boy Wonder of Philippine Movies"
A. Lamberto V. Avellana
B. José María V. Zaragoza
C. Catalino "Lino" Ortiz Brocka
D. Manuel Conde
5. The "Grand Old Man of Philippine Art"
A. Catalino "Lino" Ortiz Brocka
B. Fernando C. Amorsolo
C. Cesar Legaspi
D. F. Sionil Jose
6. A GAMABA awardee of Tagabawa Bagobo of Bansalan, who was awarded for fully demonstrating the creative and expressive aspects of the Bagobo abaca ikat weaving.
A. Ginaw Bilog
B. Samaon Sulaiman
C. Salinta Monon
D. Masino Intaray
7. She is known as the Queen of Kundiman.
A. Honorata "Atang" Dela Rama
B. Daisy H. Avellana
C. Andrea Veneracion
D. Haja Amina Appi
8. Asian president of the United Nations General Assembly who multifaceted career spanned 50 years of public service as an educator, soldier, university president, journalist, and diplomat.
A. Amado V. Hernandez
B. Alonzo Saclag
C. Carlos P. Romulo
D. Fernando Amorsolo
9. A screenwriter, film director and producer, the quintessential Filipino filmmaker whose life is devoted to the art and commerce of cinema spanning three generations of filmmakers
A. Eddie Romero
B. Darhata Sawabi
C. Ildefonso P. Santos
D. Pablo S. Antonio
10. A GAMABA awardee who popularized the the tabungaw hat.
A. Ginaw Bilog
B. Samaon Sulaiman
C. Salinta Monon
D. Teofilo Garcia

The Contemporary in Traditional Art: Gawad sa Manlilikha ng Bayan (GAMABA)

What I Need to Know

In one form or another art has always been around. It helps mankind in the improvement of various activities and their products. It has a varied and multiple complex. It is as wide as an ocean, covers a wide range of activities such as photography, painting, sculpting, and architecture, etc. But as time rolls by newer forms of art arose, such as music, theatre, and photography, etc., in which are now a days considered the most beautiful types of performing arts.

From the preceding lesson we have learned that traditional arts, like the pre - colonial indigenous arts are also contemporary. They are living traditions and are produced up to the present, in modified ways.

In this lesson, you will learn about our National living treasures, more formally known as the awardees of Gawad sa Manlilikha ng Bayan (GAMABA).

Their incomparable dedication to craftsmanship and excellence show how these Filipinos lives and work. Many cultural practices of indigenous communities were preserved because of their passion, abilities, and tenacity in passing down their tradition to the youngsters. It's one thing to be recognized as a living legend of the arts in the Philippines, and it's a whole other thing completely to be acknowledged as an artist who has kept a rare sort of traditional Filipino creativity and ingenuity alive.

In 1992, the National Commission on Culture and therefore the Arts (NCCA) began selecting and honoring recipients of the National Living Treasures Award, also referred to as Gawad sa Manlilikha ng Bayan (GAMABA), through Republic Act No. 7355. It continues to be awarded today and is handed out in the form of a medal.



Photo Credit: <https://bit.ly/37Grcwe>

The picture above shows the thirteen National Living treasures who have possess technical and creative skills, creating work with fine artistic quality, and ties to community and folk-art traditions. More than that, they show a strong character and unfaltering integrity, leading them to earn the respect and admiration of the people.

The awardees yield art forms that are entwined into daily life. These proves how pre - colonial traditions continue through to the present.

How does tradition become contemporary, and the contemporary traditional?
(retrieved from *Contemporary Art from the Regions* textbook (2016 pp.57)

Traditional art is based on indigenous people's cultures that are largely honed by oral tradition. It finds deep affinities with nature, place, society, ritual, and spirituality and everyday life. In traditional integrative art, forms and expressions do not normally end up as objects distanced from everyday living. The site of dissemination and knowledge transfer is neither in the formal spaces of a museum nor a theater. The process of creation is usually shared among members of the community, and appeals to broader aspects of life. (extracted from *Contemporary Art from the Regions textbook*, Flaudette May Datulin et.al pp. 58) Thus, it emphasis on the intangible and communal aspects of art production that are closely aligned with the process based and collaborative inclination of some contemporary art practices.

The worker of a farmer named Teofilo Garcia of San Quintin in the Province of Abra, 2012 GAMABA awardee who have discovered and popularized the durable *tabungaw hat* out of enlarged *upo or gourd*. He hollowed out the upo / tabungaw, varnished and polished it to make it more durable and unique yellow sheen.

He used different mediums such as varnish to strengthens organic material, strips of rattan (uway) to line the hat, fern (nito) is placed on the mouth of the hat as decoration. He intended to transform the harvest into durable hats to protect the people who are exposed for long hours under the heat of the sun, especially the farmers. Until now, he shared his knowledge and skills of making the Tabungaw hat at San Quintin National High School and inspires the youth to value tradition and to ensure its preservation.

Base from the given example of the work of Teofilo Garcia, we reiterate that Philippine traditional art, though based on long - standing , established practices, has always been contemporary in a sense that it is art that is being made now, and that it persists as part of continuing performance of tradition ((extracted from *Contemporary Art from the Regions textbook* , Flaudette May Datulin et.al pp. 57) .

On the other hand, contemporary-traditional art refers to an art produced at the present period that reflects the current culture by utilizing classical techniques in drawing, painting, and sculpting. Practicing artists are mainly concerned with the preservation of time-honored skills in creating works of figurative and representational forms of fine art as a means to express human emotions and experiences. Subjects are based on the aesthetics of balancing external reality with the intuitive, internal conscience driven by emotion, philosophical thought, or the spirit. The term is used broadly to encompass all styles and practices of representational art, such as Classicism, Impressionism, Realism, and Plein Air (En plein air) painting. Technical skills are founded in the teachings of the Renaissance, Academic Art, and American Impressionism (https://en.wikipedia.org/wiki/Contemporary-Traditional_Art)



What's New

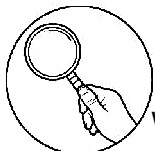
Activity 1: Coloring the words

For you to assess your level of understanding about the traditional arts and GAMABA awardees ., you are going to hunt the word or group of words related to it by coloring it using your crayons or colored pen .You can trace the word/s horizontal, vertical, diagonal, backwards or another way to form a words. Write your answer in a sheet of paper.

T	R	A	D	I	T	I	O	N	A	L	A	R	T	L	G
P	A	P	O	S	U	C	E	A	S	D	F	K	V	P	A
E	L	B	T	H	Q	O	A	K	E	N	S	P	L	O	M
L	A	A	U	S	L	N	A	T	U	R	E	E	A	L	A
T	S	H	S	N	N	T	R	R	F	Y	J	O	C	I	B
L	T	A	G	E	G	E	H	O	B	A	O	P	I	T	A
A	C	Z	S	H	T	A	E	L	T	E	K	L	S	I	Y
R	A	A	D	U	A	Y	W	E	A	V	I	N	G	C	N
L	A	N	G	D	U	L	A	Y	K	G	R	O	U	N	D

T	T	R	A	Y	R	A	R	O	P	M	E	T	N	O	C
T	E	O	F	I	L	O	G	A	R	C	I	A	O	U	H
N	D	J	S	A	S	T	E	R	L	H	A	Z	A	E	D
R	T	E	O	F	I	L	O	G	A	R	C	I	A	O	T

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____



What Is It

What is GAMABA?

The word GAMABA stands for GAWAD SA MANLILIKHA NG BAYAN (National Living Treasures). It is an award given to recognize the outstanding work of the artists in the Philippines. The given award was established in 1992 through Republic Act No. 7355 until 2012. There were thirteen finest folk artists of the land who have received this distinction for their dedication in creating the craft, using skills, and indigenous methods and materials. Artists who received the recognition for preserving the traditional art of the Philippines which kept the art alive even in the contemporary period (*Sandagan & Sayseng 2016*).

Who are the GAMABA awardees? What are their qualifications?

The GAMABA awardees are the people who have adopts a program that will ensure the transfer of their skills to others. They undertake measures to promote a genuine appreciation of traditional craft and art and instill pride among our people about the skill of the Gawad sa Manlilikha ng Bayan (GAMABA). Filipinos conferred as the forefront of the practice, preservation, and promotion of the nation's traditional folk arts. (<https://aboutphilippines.org/files/Gamaba-Awardees.pdf>)

To become a GAMABA awardees is same as joining a contest there are mechanics and guidelines to follow.

1. Must be an inhabitant of an indigenous/traditional cultural community anywhere in the Philippines that has preserved indigenous customs, beliefs, rituals and traditions and/or has syncretized whatever external elements that have influenced it.
2. Must have engaged in a folk-art tradition that has been in existence and documented for at least fifty (50) years.
3. Must have consistently performed or produced over a significant period, works of superior and distinctive quality.
4. He/she/group must possess a mastery of tools and materials needed by the art and must have an established reputation in the art as master and maker of works of extraordinary technical quality.
5. Must have passed on and/or will pass on to other members of the community their skills in the folk art for which the community is traditionally known.

GAMABA Awardees

www.shsph.blogspot.com



Awardees.pdf)

Uwang Ahadas, musician

A Yakan of Lamitan, Basilan was awarded for his dexterity in playing Yakan musical instruments such as the kwintangan, gabbang, agung, kwintangan kayu, tuntungan among others. He has a deep knowledge of the aesthetic possibilities and social contexts of those instruments. In spite of the dimming of his eyesight, he has devoted his life to the teaching of Yakan musical traditions (<https://aboutphilippines.org/files/Gamaba-Awardees.pdf>)

Yakan musical instruments are not the easiest or most affordable to maintain, but Uwang Ahadas of Lamitan, Basilan made it his life's work to master them. From an early age, he and his siblings were encouraged to play these instruments, and he developed a passion for them, training himself by observing older members of the community. At age 20, he broke tradition by reaching excellence in playing the kwintangan, an instrument typically played by a woman. The instrument, made up of logs arranged beneath a tree near a rice field, is used to call for abundant grains and rice growth. He is also dedicated to sharing his knowledge to younger folk; his teaching style is hands-on and supportive, giving his students his full attention. He was awarded in 2000. (<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>)

Magdalena Gamayo, textile weaver

Based in Pinili, Ilocos Norte, Magdalena Gamayo took up weaving when she was 16, guided by her aunt's patterns. She received her first loom from her father three years later, which she would end up using for 30 years. She taught herself traditional patterns, such as kusikus (whirlwind), marurup (Milky Way), and sinan paddak ti pusa (cat's pawprint), building on the more common inuritan (geometric design) and sinan-sabong (flowers)



Gamayo's skill and instinct are none more apparent than they are in her ability to replicate designs she's only seen once. Her binakol, or woven cloth, continues to draw praise and awe for its above-average thread count and uniform weave. To keep Ilocos' abel weaving tradition alive, she teaches her practice to her cousin's daughter-in-law and sister-in-law. She was awarded in 2012.

(<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>)



Eduardo Mutuc, metalsmith, and artist

A Kapampangan from Central Luzon is recognized for reviving the Spanish colonial-era craft of Plateria. This self-taught master craftsman found his calling in producing religious and secular art in silver, bronze, and wood. In doing so, and in his pursuit of perfection for himself and his apprentices, he assures the continuity of this rich tradition. Having finished up to elementary school, Eduardo Mutuc, a farmer at the time, became an apprentice to furniture carvers to earn additional income. He had no prior knowledge of the work he was getting into, but this did not stop him from expanding his experience and becoming one of the most respected creators of religious and secular art today. He uses wood, silver, and bronze to create exquisitely detailed and lifelike pieces of varying sizes: altars, mirrors, retablos, and even carosas. Mutuc is based in Apalit, Pampanga. He was awarded in 2004.

Lang Dulay, T'nalak weaver

A T'boli of Lake Sebu, South Cotabato, was awarded for weaving the abaca ikat cloth called t'nalak . She has produced creations which remain faithful to the T'boli tradition as manifested in the complexity of her design, fineness of workmanship and quality of finish. In Lang Dulay's family, the weaving of the t'nalak (a fine abaca cloth) took place before or after farm work, when the weather was cool and the conditions were better for the product. Dulay, who grew up in Lake Sebu, South Cotabato, was taught to weave by her mother when she was 12. As demand grew for new designs, she persisted and kept working with traditional patterns, even though they were harder to complete — she knew around a hundred, including bulinglangit (clouds), kabangi (butterfly), crocodiles, and flowers. She valued purity, so much so that she never washed her t'nalak with soap. She was awarded in 1998 and died in 2015. (<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>).



Samaon Sulaiman, musician

A Maguindanaon of Mamasapano, Maguindanao. He was awarded for his outstanding artistry and dedication to his chosen instrument, the Magindanao kutyapi. Kutyapi is a two-stringed plucked lute, regarded as one of the most technically demanding and difficult to master among Filipino traditional. (<https://aboutphilippines.org/files/Gamaba-Awardees.pdf>)

Musician Samaon Sulaiman was a master of the kutyapi, a two-stringed lute that requires highly technical skill to play. The Maganoy, Maguindanao native learned from his uncle, Pinagunay, at age 13, developing and learning different forms and styles of playing the instrument.

The sound is melodic and rhythmic, its effect meditative and captivating. He was also proficient in playing instruments such as the kulintang, agong (a suspended gong with a wide rim), gandingan (a gong with a narrow rim), and tumbul. Sulaiman's fascination for his craft led him to become an influential teacher. He was awarded in 1993 and died in 2011. (<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>).

Haja Amina Appi, Pandan mat weaver

Lives in Ungos Matata, Tandubas, Tawi-Tawi,. She is recognized as the master mat weaver among the Sama indigenous community of Ungos Matata. Her colorful mats with their complex geometric patterns exhibit her precise sense of design, proportion and symmetry and sensitivity to color. (<https://aboutphilippines.org/files/Gamaba-Awardees.pdf>)



Weaving pandan mats is a long and difficult process that is handed down from woman to woman across generations: Pandan leaves are harvested and made into narrow, long strips, sun-dried, pressed, and dyed before finally becoming suitable for weaving. The resulting mats are used for sleeping and saying prayers or given as gifts to newly-weds. Haja Amina Appi of Ungos Matata, Tandubas, Tawi-Tawi created intricate mats that boast beautiful geometric designs, vibrant colors, and fine symmetry. She was awarded National Living Treasure in 2004. She experimented with her work and developed her own tints to create the hues she had in mind. Appi died in 2013, but her art lives on through her children and other young women in her community. (<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>).



Federico Caballero, chanter and educator

A Panay-Bukidnon of Calinog, Iloilo was awarded for his mastery of chanting the sugidanon, the epic tradition of Central Panay. He ceaselessly worked for the documentation of the epics of his people painstakingly piecing together the elements of this oral tradition nearly lost. (<https://aboutphilippines.org/files/Gamaba-Awardees.pdf>) He was best known for his expertise in the Sugidanon, a Central Panay epic traditionally chanted while lying on a hammock, and his work in the preservation of oral literature, documenting 10 Panay-Bukidnon epics in an extinct language with close ties to Kinaray-a. His love of folklore began when he was young, hearing tales of grand adventures as bedtime stories, and his mother taught him to recite epics in lieu of doing household chores. In his spare time, he also works with the Department of Education's Bureau of Non-Formal Education, teaching elders to read and write. He was awarded in 2000. (<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>).

Ginaw Bilog, poet

A Hanunuo Mangyan of Mansalay, Oriental Mindoro. Awarded for faithfully preserving the Hanunuo Mangyan script and Ambahan poetry. He has promoted the local script and poetry so that the art will not be lost but preserved. The Mangyan script is one of the four remaining syllabic scripts in the country, and Ginaw Bilog's work has been crucial to its preservation. Based in Mansalay, Oriental Mindoro, the poet was known for writing Ambahan (a metaphoric poem comprising seven-syllable lines), first in a notebook, then on traditionally used bamboo tubes. The poems, often recited with music at social gatherings and used to convey messages among the Hanunuo Mangyan, had topics like advising the young, bidding a friend goodbye, and asking for a place to stay. Bilog, who was awarded in 1993, died in 2003.



Salinta Monon, textile weaver

A GAMABA awardee of Tagabawa Bagobo of Bansalan, Davao del Sur. She was awarded for fully demonstrating the creative and expressive aspects of the Bagobo abaca ikat weaving called Inabal at a time when such art is threatened with extinction. Salinta Monon was 12 when she began learning to weave the Inabal, a traditional Bagobo textile. In her home in Bansalan, Davao del Sur, Monon would isolate herself from family to be able to concentrate on creating her cloths and skirts, which took three to four months to finish, respectively.

Her favorite pattern, despite or because of its difficulty, was the Binuwaya (crocodile), and she continued weaving until her death in 2009. For her, not only was it a source of income, it was a source of pride as well. She and her younger sister were the only Bagobo weavers left in their community, and she dreamt of having a structure built for teaching new would-be weavers. She was awarded in 1998. (<https://cnnphilippines.com/life/culture/2017/10/10/indigenous-artists-national-living-treasures.html>)



Darhata Sawabi, textile weaver

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A GAMABA awardee of barangay Parang, Jolo Island, Sulu province. Has preserved the art of Pis Syabit weaving. It is difficult art of tapestry weaving that creates the traditional squares used by the Tausug for ornamentation. Despite the conflict in Jolo, Sawabi's dedication to her art enhanced the preservation of traditional Tausug designs. Darhata Sawabi's mission was to lead young women towards making a living out of her craft. The Parang, Sulu-based textile weaver's primary creation was the headpiece Pis Siyabit — pis stands for the pattern, which is said to be derived from India's mandala, depicting spirituality through geometric forms, and Siyabit refers to the hook and technique. She gained recognition for the precision of her work and her passion for preserving traditional designs, as well as teaching the youth and was awarded in 2004. She died in 2005.



Teofilo Garcia, gourd hatmaker

A GAMABA awardee of San Quintin Abra who have discovered and popularized the durable *Tabungaw hat* out of enlarged *upo or gourd*. He hollowed out the upo / tabungaw, varnished and polished it to make it more durable and unique yellow sheen. In San Quintin, Abra, Teofilo Garcia would often walk around town wearing his gourd casques. Through word of mouth and his participation in the annual local harvest festival, Garcia was able to introduce the Tabungaw plant as a good and sturdy material for functional, elegant, and protective hats. He produces everything he needs — planting and harvesting the gourds, splitting, and refining rattan for the lining, and weaving Nito and bamboo for accents himself — and usually takes seven days to finish a hat. Awarded in 2012, he continues to experiment and work on new designs.



Alonzo Saclag, traditional dancer and musician

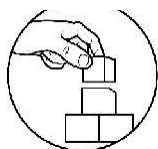
A Kalinga of Lubuagan, Kalinga was awarded for his mastery of the Kalinga dance and the performing arts. He was also recognized for his persistence to create and nurture a greater consciousness and appreciation of Kalinga culture among the Kalinga themselves and beyond their borders. It was through observation, time, and experience — rather than education or training or any kind — that Alonzo Saclag of Lubuagan, Kalinga mastered local musical instruments, along with dance patterns associated with rituals. Some of these are rarely performed, but done so with special purposes, whether it's preparing for retaliation, a victorious vindication for the community, or forging successful peace pacts. Saclag understands the importance of his practice and is a strong advocate of passing on his knowledge and continuing the use of traditional dress and adornments. His efforts have included formal education, reaching radio stations, and the formation of the Kalinga Budong Dance Troupe. He was awarded in 2000.

Masino Intaray, chanter and musician

A Pala'wan of Brookes Point, Palawan. He was awarded for his exemplary skills in basal or gong music ensemble. He was also recognized for his versatility as musician, poet, epic chanter, and storyteller of the Kulilal and Bagit traditions of the Pala'wan.



A member of the Pala'wan tribe, musician and epic chanter Masino Intaray was a master of the basal, a gong music ensemble played during rice cooking (tambilaw) and sharing (tinapay) rituals, which gather the community as they serve offerings to Pala'wan rice god Ampo't Paray. Intaray also performed the Kulilal, a lyrical poem expressing love, accompanied by two-stringed lute and bamboo zither, and the bagit, an instrumental piece about nature. His memory and determination guided him in chanting through many successive nights, reciting epics, stories, myths of origin, and the teachings of ancestors. Intaray, who was awarded in 1993, died in 2013.



What's More

Activity 2: Summing Up!

You have already discovered the famous GAMABA awardees and their works and expertise. This time let us try how far your learning is. What you are going to do is to fill in the table with the important information of all GAMABA awardees. The first one is done for you.

Gamaba Awardees	Form	Ethnicity	Expertise	Year of Confirmation
Lang Dulay	Weaving	T'boli	Tinalak weaving	1998

Factors Affecting the Traditional Artist's Production Process

1. **Christianization.** The impact of Christianity and the discussion of the locals to a remote religion have made individuals from the network reject their indigenous ceremonies and customs. At more regrettable, individuals are persuaded that the last are crude and thusly their training has no spot in contemporary culture. Now and again
2. notwithstanding, the network figures out how to syncretize their indigenous ways with customs of Christianity.
3. **Mining and framework venture** – mining and system adventures expel individuals from their homes and seriously harm the earth. Denied the abundance of the land, indigenous gatherings are provoked to look for short – term work from these businesses to get by in a cash economy.
4. **Tourism** – plays a big role in one's nation. This is to promote the culture, environment, and the life of a nation to others. Along these lines, land regions are changed over into locales for traveler utilization. Environmental spaces become increasingly vulnerable to harm with the consolidated powers of catastrophic events and visitor convenience. Works of art local to the network will in general reduce in quality. Expelled from their unique setting, the works are changed into mass delivered ornaments so as to satisfy the traveler exchange. Neon hues and structures woven from engineered strands have been made accessible as of late to make projects of levelheaded material plans for business purposes.

5. **Militarization.** The weakness and pressures realized by hostile areas capture the individuals' capacity to make workmanship. It keeps individuals from having public social events, where trades and passing information can happen.

Activity 3: Create a story.

Create a comic strip or a story book. Choose from the above factors that affects the traditional artist's production process as your theme or topic. You can draw and color by hand on a bond paper or any similar material. (The teacher will prepare rubrics as a tool for scoring)

What I Have Learned



Congratulations because you were able to succeed the activity above. What do you believe are a portion of the issues identified with the awards? What do you think are the challenges faced by our living treasures before they become an awardee?

Now, let us walk around and see the sights of the challenges met by our living treasures when it comes to the production process and the changing environment.

The conventional specialists' method of creation keeps on being influenced with the elements of progress. Environmental debasement introduced by disasters, modernization, and free enterprise tries uprooting the indigenous people groups from their hereditary path. As their command post, it is considered of foremost significance - this is the place assets are assembled and shared, and where culture is performed.

Answer the following questions briefly. 5 points each.

1. What is the essence of GAMABA? Do you think having two national credits for human expressions emphasize the gap between independent articulations and regular, network-based ceremonies and works of art?
2. How traditions become contemporary and contemporary becomes traditional.
3. Contemporary art is an art of today, as a senior high school student do you consider yourself a contemporary artist or a traditional one? How and why?

What I Can Do



Activity 5: Creating a poster

(The Teacher will make rubrics as tool for scoring)

Name one traditional art form in your community. Create a poster to promote it. It can be on long bond paper or you can digitally make the poster with computer. Explain your concept and share to your friends or family.

2

National Artists of the Philippines and their Contribution

In the past exercise we have found out about the GAMABA as an honor given to the customary expressions. Here we will find out about another national award for the craftsmen who participate specifically disciplinary regions, for example, the visual expressions. We may experience a portion of the craftsmen we have referred to already. In this lesson, we take a gander at their works all the more intently, particularly as far as joint effort and trade, as we see the National Artist Award in the soul of the open circle, to whom specialists and grant – giving bodies are considered responsible.



What I Need to Know

What is the National Artists Award? Among the different honors and acknowledgment instruments, the National Artists Award (NAA) presents the most elevated type of acknowledgment to Filipino craftsmen for their noteworthy commitments in expressions of the human experience and letters.

It is the highest national acknowledgment given to Filipino people who have made noteworthy commitments to the improvement of Philippine expressions; in particular, Music, Dance, Theater, Visual Arts, Literature, Film, Broadcast Arts, and Architecture and Allied Arts. The request is mutually directed by the National Commission for Culture and the Arts (NCCA) and the Cultural Center of the Philippines (CCP) and gave by the President of the Philippines upon suggestion by the two organizations.

It has a similar glory as the GAMABA and the National Scientist Award. The honor is presented at regular intervals through a thorough consultation and determination process mutually encouraged by two significant social workplaces, the National Commission on Culture and expressions of the human experience and the social focal point of the Philippines.

NAA was built up in 1972 under Presidential Decree No. 1001 gave by then President Ferdinand Marcos. The first was Fernando Amorsolo, who was presented the honor after death. Much has changed since the organization of the honor. As of this composition, the list has included 66 awardees from seven disciplinary zones, to be specific: engineering, structure and associated expressions, film and communicate expressions, visual expressions, writing, move, music, and theater.

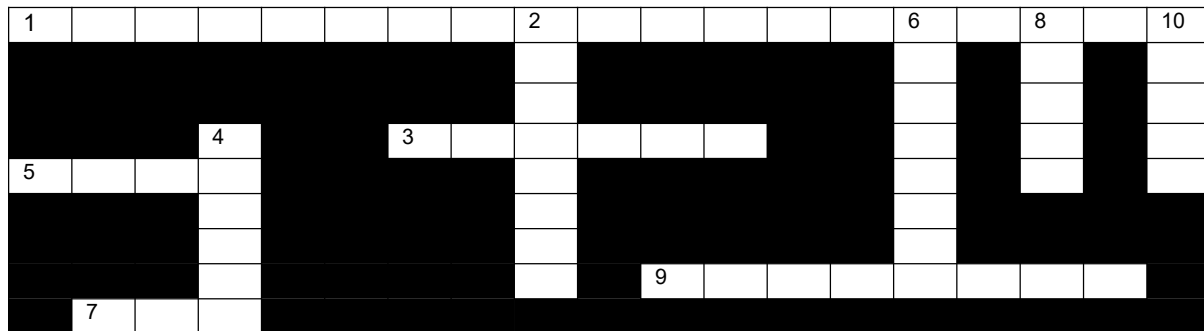


What's New

Activity 1: Solving the Puzzle – fill in the puzzle with the correct answer.
(Please answer in your own sheet of paper)

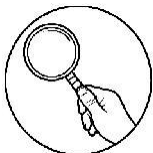
Across

- 1 The highest form of award given to Filipino artist
- 3 He issued PD no. 1001
- 5 National Commission on Culture and the Arts
- 7 National Scientist Award
- 9 a person who is skilled in a craft.



Down:

- 2 First Filipino artist awardee
- 4 Gawad sa Manlilikha ng Bayan
- 6 a person who is awarded something
- 8 merit / honor
- 10 skills



What Is It

Who are the awardees? How it was paved its way? Who are the National Artists in music, dance, theater, architecture, and visual arts? What are their most important contributions in the country? Are their criteria set as basis in choosing them? These questions are some of the few questions that comes into mind when we talk about awardees.

The National Artist of the Philippines are based on a broad criteria, as set forth by the Cultural Center of the Philippines and the National Commission on Culture and the Arts:
(https://en.wikipedia.org/wiki/National_Artist_of_the_Philippines)

1. Living artists who have been Filipino citizens for the last ten years prior to nomination as well as those who have died after the establishment of the award in 1972 but were Filipino citizens at the time of their death.
2. Artists who have helped build a Filipino sense of nationhood through the content and form of their works.
3. Artists who have distinguished themselves by pioneering in a mode of creative expression or style, making an impact on succeeding generations of artists.
4. Artists who have created a significant body of works and/or have consistently displayed excellence in the practice of their art form, enriching artistic expression or style; and
5. Artists who enjoy broad acceptance through prestigious national and/or international recognition, awards in prestigious national and/or international events, critical acclaim and/or reviews of their works, and/or respect, and esteem from peers within an artistic discipline.

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Since the criteria are presented above, let us get ready! We will sail to meet and greet the famous National Artist of the Philippines. Now let us begin!

National Artists of the Philippines

(Note: All the information of the awardees are crafted from the **National Commission for Culture and the Arts**) <https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/>



PABLO S. ANTONIO
National Artist for Architecture
(1976)
(January 25, 1902 – June 14, 1975)

His basic design is grounded on simplicity, no clutter. The lines are clean and smooth, and where

there are curves, these are made integral to the structure. Antonio's major works include the following: Far Eastern University Administration and Science buildings; Manila Polo Club; Ideal Theater; Lyric Theater; Galaxy Theater; Capitan Luis Gonzaga Building; Boulevard-Alhambra (now Bel-Air) apartments; Ramon Roces Publications Building (now Guzman Institute of Electronics)(<https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/>)

LEANDRO V. LOCSIN
National Artist for Architecture, 1990
(August 15, 1928 – November 15, 1994)

He reshaped the urban landscape with a distinctive architecture reflective of Philippine Art and Culture. He believes that the true Philippine Architecture is "the product of two great streams of culture, the oriental and the occidental... to produce a new object of profound harmony." It is this synthesis that underlies all his works, with his achievements in concrete reflecting his mastery of space and scale.

Locsin's largest single work is the **Istana Nurul Iman**, the palace of the Sultan of Brunei, which has a floor area of 2.2 million square feet. **The CCP Complex** itself is a virtual Locsin Complex with all five buildings designed by him — **the Cultural Center of the Philippines, Folk Arts Theater, Philippine International Convention Center, Philcite and The Westin Hotel (now Sofitel Philippine Plaza)**.
<https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/>

JUAN F. NAKPIL
National Artist for Architecture, 1973
(May 26, 1899 – May 7, 1986)

An architect, teacher, and civic leader is a pioneer and innovator in Philippine architecture. Nakpil's greatest contribution is his belief that there is such a thing as Philippine Architecture, espousing architecture reflective of Philippine traditions and culture.

Among others, Nakpil's major works are the **Geronimo de los Reyes Building, Magsaysay Building, Rizal Theater, Capitol Theater, Captain Pepe Building, Manila Jockey Club, Rufino Building, Philippine Village Hotel, University of the Philippines Administration and University Library**, and the reconstructed **Rizal house** in Calamba, Laguna. <https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/>

ILDEFONSO P. SANTOS, JR.
National Artist for Architecture, 2006
(September 5, 1929 – January 29, 2014)

Ildefonso Paez Santos, Jr., distinguished himself by pioneering the practice of landscape architecture—an allied field of architecture—in the Philippines and then producing four decades of exemplary and engaging work that has included hundreds of parks, plazas, gardens, and a wide range of outdoor settings that have enhanced contemporary Filipino life.

Santos, Jr., who grew up in Malabon, made his first mark with the Makati Commercial Center where he introduced a new concept of outdoor shopping with landscaped walks, fountains and sculptures as accents. Santos, Jr.'s contribution to modern Filipino landscape architecture was the seminal public landscape in Paco Park. Santos, Jr.'s most recent projects were the **Tagaytay Highland Resort**, the **Mt. Malarayat Golf and Country Club** in Lipa, Batangas, and the **Orchard Golf and Country Club** in Imus, Cavite.
<https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/>

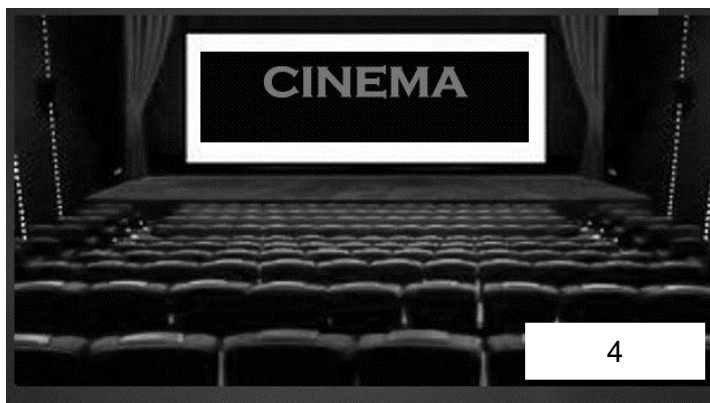
FRANCISCO T. MANOSA
National Artist for Architecture and Allied Arts (2018)
Birthday: 12 February 1931

For all his more than 60 years of architecture life, Arc. Bobby Mañosa designed Filipino. From the 1960s in his landmark design of the Sulo Hotel until his retirement about 2015, he courageously and passionately created original Filipino forms, spaces with intricate and refined details. But what is most valuable is that Mañosa was in the heart and soul of a Philippine architectural movement. He has developed a legacy of Philippine architecture, which is essential to our Filipino identity and at the same time, deeply appreciated and shared in our world today.

Major Works:

- San Miguel Building, Ortigas Center, Pasig City (designed with the Mañosa Brothers)
- Chapel of the Risen Lord, Las Piñas City
- Our Lady of Peace Shrine, EDSA, Quezon City
- World Youth Day Papal Altar, Quirino Grandstand, Manila, 1995
- Metrorail Transit System Stations for LRT 1, circa 1980s
- Quezon Memorial Circle Development Plan
- Lanao del Norte Provincial Capitol, Tubod, Lanao del Norte
- Tahanang Pilipino (Coconut Palace), CCP Complex, Manila
- Amanpulo Resort, Palawan
- Pearl Farm Resort, Samal Island, Davao, completed 1994
- La Mesa Watershed Resort and Ecological Park, La Mesa Dam, Quezon City

(Source: <https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/>)



LAMBERTO V. AVELLANA
National Artist for Theater and Film (1976)
(February 12, 1915 – April 25, 1991)

Lamberto V. Avellana, director for theater and film, has the distinction of being called “The Boy

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Wonder of Philippine Movies” as early as 1939. He was the first to use the motion picture camera to establish a point-of-view, a move that revolutionized the techniques of film narration.

Sakay was declared the best picture of 1939 by critics and journalists alike and set the tone for Avellana’s career in film that would be capped by such distinctive achievements as the Grand Prix at the Asian Film Festival in Hong Kong for **Anak Dalita** (1956); Best Director of Asia award in Tokyo for **Badjao**, among others. Avellana was also the first filmmaker to have his film **Kandelerong Pilak** shown at the Cannes International Film Festival. Among the films he directed for worldwide release were **Sergeant Hasan** (1967), **Destination Vietnam** (1969), and **The Evil Within** (1970).

LINO BROCKA

National Artist for Film and Broadcast Arts (1997)

(April 3, 1939 – May 22, 1991)

Catalino “Lino” Ortiz Brocka, director for film and broadcast arts, espoused the term “freedom of expression” in the Philippine Constitution. Brocka took his social activist spirit to the screen leaving behind 66 films which breathed life and hope for the marginalized sectors of society — slum-dwellers, prostitutes, construction workers, etc. He also directed for theater with equal zeal and served in organizations that offer alternative visions, like the Philippine Educational Theater Association (PETA) and the Concerned Artists of the Philippines (CAP). At the same time, he garnered awards and recognition from institutions like the CCP, FAMAS, TOYM, and Cannes Film Festival.

To name a few, Brocka’s films include the following: “**Santiago**” (1970), “**Wanted: Perfect Mother**” (1970), “**Tubog sa Ginto**” (1971), “**Stardoom**” (1971), “**Tinimbang Ka Ngunit Kulang**” (1974), “**Maynila: Sa Kuko ng Liwanag**” (1975), “**Insiang**” (1976), “**Jaguar**” (1979), “**Bona**” (1980), “**Macho Dancer**” (1989), “**Orapronobis**” (1989), “**Makiusap Ka sa Diyos**” (1991).

ISHMAEL BERNAL

National Artist for Cinema (2001)

(September 30, 1938 – June 2, 1996)

Ishmael Bernal was a filmmaker of the first order and one of the very few who can be truly called a maestro. Critics have hailed him as “the genius of Philippine cinema.”

Among his notable films are “**Pahiram ng Isang Umaga**” (1989), “**Broken Marriage**” (1983), “**Himala**” (1982), “**City After Dark**” (1980), and “**Nunal sa Tubig**” (1976). He was recognized as the Director of the Decade of the 1970s by the Catholic Mass Media Awards; four-time Best Director by the Urian Awards (1989, 1985, 1983, and 1977); and given the ASEAN Cultural Award in Communication Arts in 1993.

FE| 5 E, JR.

National Artist for Cinema (2006)

(August 20, 1939 – December 14, 2004)

Ronald Allan K. Poe, popularly known as **Fernando Poe, Jr.**, was a cultural icon of tremendous audience impact and cinema artist and craftsman—as actor, director, writer and producer. *

The image of the underdog was projected in his films such as **Apollo Robles**(1961), **Batang Maynila** (1962), **Mga Alabok sa Lupa** (1967), **Batang Matador** and **Batang Estibador** (1969), **Ako ang Katarungan** (1974), **Tatak ng Alipin**(1975), **Totoy**

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Bato (1977), **Asedillo** (1981), **Partida** (1985), and **Ang Probisyano** (1996), among many others. The mythical hero, on the other hand, was highlighted in **Ang Alamat** (1972), **Ang Pagbabalik ng Lawin** (1975) including his **Panday** series (1980, 1981, 1982, 1984) and the action adventure films adapted from komiks materials such as **Ang Kampana sa Santa Quiteria** (1971), **Santo Domingo** (1972), and **Alupihang Dagat** (1975), among others. Poe was born in Manila on August 20, 1939. After the death of his father, he dropped out of the University of the East in his sophomore year to support his family. He was the second of six siblings. He married actress Susan Roces in a civil ceremony in December 1968. He died on December 14, 2004.

KIDLAT TAHIMIK

National Artist for Film (2018)

Birthday: 3 October 1942

Kidlat Tahimik has continually invented himself through his cinema, and so his cinema is as singular as the man. His debut film, *Mababangong Bangungot* (1977), was praised by critics and filmmakers from Europe, North America, Asia, and Africa and is still considered by many as a pioneering postcolonial essay film. Tahimik's intense independence as an artist and, at the same time, the film itself called for Filipinos to actively live out their independence and not allow their culture to be imperialized by the west. Kidlat's "imperfect" film is an exemplar of what is worldwide known as "Third Cinema," a cinema that is critical of neocolonial exploitation and state oppression.

Notable Works:

- *Balikbayan #1: Memories of Overdevelopment Redux* (2015)
- *Japanese Summers of a Filipino Fundoshi* (1996)
- *Why Is Yellow the Middle of the Rainbow?* (1983-1994)
- *Orbit 50: Letters to My 3 Sons* (1990-1992)
- *Turumba* (1983)
- *Who Invented the Yoyo? Who Invented the Moon Buggy?* (1979)
- *Mababangong Bangungot/Perfumed Nightmare* (1977)

FERNANDO AMORSOLO

National Artist for Visual Arts
(May 30, 1892 – April 24, 1972)

Fernando C. Amorsolo the first National Artist awardee. He was titled "Grand Old Man of Philippine Art" was bestowed on Amorsolo

when the Manila Hilton inaugurated its art center on January 23, 1969, with an exhibit of a selection of his works.

Among others, his major works include the following: **Maiden in a Stream** (1921)-GSIS collection; **El Ciego** (1928)-Central Bank of the Philippines collection; **Dalagang Bukid** (1936) – Club Filipino collection; **The Mestiza** (1943) – National Museum of the Philippines collection; **Planting Rice** (1946)-UCPB collection; **Sunday Morning Going to Town** (1958)-Ayala Museum Collection.



HERNANDO R. OCAMPO
National Artist for Visual Arts (1991)
(April 28, 1911 – December 28, 1978)

He is a self-taught painter and was a leading member of the pre-war Thirteen Moderns, the group that charted the course of modern art in the Philippines. His works provided an understanding and awareness of the harsh social realities in the country immediately after the Second World War and contributed significantly to the rise of the nationalist spirit in the post-war era.

Ocampo's acknowledged masterpiece **Genesis** served as the basis of the curtain design of the Cultural Center of the Philippines Main Theater. His other major works include **Ina ng Balon, Calvary, Slum Dwellers, Nude with Candle and Flower, Man and Carabao, Angel's Kiss, Palayok at Kalan, Ancestors, Isda at Mangga, The Resurrection, Fifty-three "Q", Backdrop, Fiesta.**

ABDULMARI ASIA IMAO
National Artist for Visual Arts (2006)
(January 14, 1936 – December 16, 2014)

A native of Sulu, **Abdulmari Asia Imao** is a sculptor, painter, photographer, ceramist, documentary filmmaker, cultural researcher, writer, and articulator of Philippine Muslim art and culture. Through his works, the indigenous ukkil, sarimanok and naga motifs have been popularized and instilled in the consciousness of the Filipino nation and other peoples as original Filipino creations.

Industry Brass Mural, Philippine National Bank, San Fernando, La Union
Mural Relief on Filmmaking, Manila City Hall
Industrial Mural, Central Bank of the Philippines, San Fernando, La Union
Sulu Warriors (statues of Panglima Unaid and Captain Abdurahim Imao), 6 ft., Sulu Provincial Capitol.

GUILLEMO ESTRELLA TOLENTINO
National Artist for Visual Arts (1973)
(July 24, 1890 – July 12, 1976)

Guillermo Estrella Tolentino is a product of the Revival period in Philippine art. The result was the **UP Oblation** that became the symbol of freedom at the campus. Acknowledged as his masterpiece and completed in 1933, **The Bonifacio Monument** in Caloocan stands as an enduring symbol of the Filipinos' cry for freedom. Other works include the bronze figures of **President Quezon at Quezon Memorial**, life-size busts of **Jose Rizal** at UP and UE, marble statue of **Ramon Magsaysay** in GSIS Building; granolithics of heroic statues representing education, medicine, forestry, veterinary science, fine arts and music at UP. He also designed the gold and bronze medals for the **Ramon Magsaysay Award** and did the seal of the **Republic of the Philippines**.

Portrait, Night Glows, Grand Finale, Cities of the Past, Imaginary Landscapes. His mural painting **Black and White** is displayed in the lobby of the CCP's Bulwagang Carlos V. Francisco (Little Theater). His sculpture of a stainless steel cube is located in front of the Benguet Mining Corporation Building in Pasig.

LAURO "Larry" ALCALA
National Artist for Visual Arts (2018)
(18 August 1926-24 June 2002)

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His comic strips spiced up the slices of Filipino lives with witty illustrations executed throughout his 56 years of cartooning. He created over 500 characters and 20 comic strips in widely circulated publications. Alcala's most iconic work, *Slice of Life*, not only made for decades long of widely circulated images of Filipino everyday life, it also symbolically became an experiential way for his followers to find a sense of self in the midst of an often cacophonous, raucous and at odds environment that Filipinos found themselves amidst.

Notable Works:

Slice of Life Weekend 1980-1986

Asiong Aksaya, Daily Express, Tagalog Klasiks, 1976-1984

Smolbatteribols, Darna Komiks 1972-1984

Siopawman, Daily Express, 1972-1983, 2002

Kalabogesyons, Pilipino Komiks, 1966-1972

Congressman Kalog, Aliwan Komiks, 1966-1972

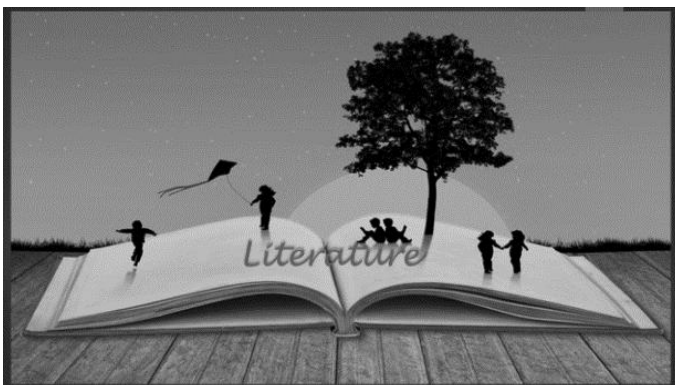
Baryo Pogspak, Holiday Komiks, 1966-1972

Loverboy, Redondo Komiks, 1964-1969

Mang Ambo, Weekly Graphic, 1963-1965

Kalabog en Bosyo, Pilipino Komiks, 1949-1983

Islaw Palitaw, 1946-1948



FRANCISCO ARCELLANA

National Artist for Literature (1990)

(September 6, 1916 – August 1, 2002)

Francisco Arcellana, writer, poet, essayist, critic, journalist, and teacher is one of the most important progenitors of the modern Filipino short story in English.

He pioneered the development of the short story as a lyrical prose-poetic form. A brilliant craftsman, his works are now an indispensable part of a tertiary-level syllabi all over the country. Arcellana's published books are **Selected Stories** (1962), **Poetry and Politics: The State of Original Writing in English in the Philippines Today** (1977), **The Francisco Arcellana Sampler** (1990).

EDITH L. TIEMPO

National Artist for Literature (1999)

(April 22, 1919 – August 21, 2011)

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A poet, fictionist, teacher and literary critic, Edith L. Tiempo is one of the finest Filipino writers in English. Her works are characterized by a remarkable fusion of style and substance, of craftsmanship and insight. Born on April 22, 1919 in Bayombong, Nueva Vizcaya, her poems are intricate verbal transfigurations of significant experiences as revealed, in two of her much-anthologized pieces, "The Little Marmoset" and "Bonsai". As fictionist, Tiempo is as morally profound. Her language has been marked as "descriptive but unburdened by scrupulous detailing." She is an influential tradition in Philippine literature in English. Together with her late husband, Edilberto K. Tiempo, she founded and directed the Silliman National Writers Workshop in Dumaguete City, which has produced some of the country's best writers.

BIENVENIDO LUMBERA

National Artist for Literature (2006)

Bienvenido Lumbera, is a poet, librettist, and scholar. As a poet, he introduced to Tagalog literature what is now known as Bagay poetry, a landmark aesthetic tendency that has helped to change the vernacular poetic tradition. He is the author of the following works: **Likhang Dila, Likhang Diwa** (poems in Filipino and English), 1993; **Balaybay, Mga Tulang Lunot at Manibalang**, 2002; **Sa Sariling Bayan, Apat na Dulang May Musika**, 2004; **"Agunyas sa Hacienda Luisita," Pakikiramay**, 2004.

As a librettist for the **Tales of the Manuvu and Rama Hari**, he pioneered the creative fusion of fine arts and popular imagination. As a scholar his major books include the following: **Tagalog Poetry, 1570-1898: Tradition and Influences in its Development; Philippine Literature: A History and Anthology, Revaluation: Essays on Philippine Literature, Writing the Nation/Pag-akda ng Bansa**.

VIRGIL 9 IO **National Artist for 2003**

He is also known as Rio Alma, is a poet, literary historian, and critic, who has revived and reinvented traditional Filipino poetic forms, even as he championed modernist poetics. In 34 years, he has published 12 books of poetry, which include the seminal **Makinasyon** and **Peregrinasyon**, and the landmark trilogy **Doktrinang Anakpawis, Mga Retrato at Rekwerdo** and **Muli, Sa Kandungan ng Lupa**. In these works, his poetic voice soared from the lyrical to the satirical to the epic, from the dramatic to the incantatory, in his often severe examination of the self, and the society.

RAMON L. MUZONES **National Artist for Literature (2018)** (20 March 1913-17 August 1992)

Ramon Muzones was a Hiligaynon poet, essayist, short story writer, critic, grammarian, editor, lexicographer, and novelist who authored an unprecedented 61 completed novels. A number of these represent groundbreaking "firsts" in Hiligaynon literature such as the feminist *Ang Bag-ong Maria Clara*, the roman a clef *Maambong Nga Sapat* (Magnificent Brute, 1940), the comic *Si Tamblot* (1946), the politically satirical *Si Tamblot Kandidato Man* (Tamblot is Also a Candidate, 1949), the 125- installment longest serialized novel *Dama de Noche* (1982-84), etc. Hailed by his peers as the longest reigning (1938-1972) among "the three kings of the Hiligaynon novel," Muzones brought about its most radical changes while ushering in modernism. With a literary career that spanned fifty-

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three years (1938-1990), his evolution covers the whole history of the Hiligaynon novel from its rise in the 1940s to its decline in the 1970s. Muzones tried his hand at a variety of types and proved adept in all as literary fashions. In the process, he not only extended with remarkable versatility and inventiveness the scope and style of the Hiligaynon novel, but he also enriched Hiligaynon literature's *dramatis personae*.

Notable Works:

Shri-Bishaya (1969)

Malala nga Gutom (Malignant Hunger, 1965)

Babae Batuk sa Kalibutan (Woman Against the World, 1959)

Ang Gugma sang Gugma Bayaran (Love with Love Be Paid, 1955)

Si Tamblot (1948)

Margosatubig (1946)



RAMON VALERA
National Artist for Fashion Design
(2006)
(August 31, 1912 – May 25, 1972)

The contribution of **Ramon Valera**, whose family hails from Abra, lies in the tradition of excellence of his works, and his commitment to his

profession, performing his magical seminal innovations on the Philippine terno. Valera is said to have given the country its visual icon to the world via the terno. In the early 40s, Valera produced a single piece of clothing from a four-piece ensemble consisting of a blouse, skirt, overskirt, and long scarf. He unified the components of the *baro't saya* into a single dress with exaggerated bell sleeves, cinched at the waist, grazing the ankle, and zipped up at the back.

Using zipper in place of hooks was already a radical change for the country's elite then. Dropping the *panuelo*—the long-folded scarf hanging down the chest, thus serving as the Filipina's gesture of modesty—from the entire ensemble became a bigger shock for the women



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then. Valera constructed the terno's butterfly sleeves, giving them a solid, built-in but hidden support. To the world, the butterfly sleeves became the terno's defining feature.

SALVADOR F. BERNAL
National Artist for Theater Design (2003)
(January 7, 1945 – October 26, 2011)

Salvador F. Bernal designed more than 300 productions distinguished for their originality. Sensitive to the budget limitations of local productions, he harnessed the design potential of inexpensive local materials, pioneering or maximizing the use of bamboo, raw abaca, and abaca fiber, hemp twine, rattan chain links and gauze cacha. As the acknowledged guru of contemporary Filipino theater design, Bernal shared his skills with younger designers through his classes at the University of the Philippines and the Ateneo de Manila University, and through the programs he created for the CCP Production Design Center which he himself conceptualized and organized.



CARLOS QUIRINO
National Artist for Historical Literature (1997)
(January 14, 1910 – May 20, 1999)

Carlos Quirino, a biographer, has the distinction of having written one of the earliest biographies of Jose Rizal titled *The Great Malayan*. Quirino's books and articles span

the whole gamut of Philippine history and culture—from Bonifacio's trial to Aguinaldo's biography, from Philippine cartography to culinary arts, from cash crops to tycoons and president's lives, among so many subjects. In 1997, Pres. Fidel Ramos created historical literature as a new category in the National Artist Awards and Quirino was its first recipient. He made a record earlier on when he became the very first Filipino correspondent for the United Press Institute. His book **Maps and Views of Old Manila** is considered as the best book on the subject. His other books include **Quezon, Man of Destiny**, **Magsaysay of the Philippines**, **Lives of the Philippine Presidents**, **Philippine Cartography**, **The History of Philippine Sugar Industry**, **Filipino Heritage: The Making of a Nation**, **Filipinos at War: The Fight for Freedom from Mactan to EDSA**.

FRANCISCA REYES AQUINO
National Artist for Dance (1973)
(March 9, 1899 – November 21, 1983)

Francisca Reyes Aquino is acknowledged as the Folk-Dance Pioneer. This Bulakeña began her research on folk dances in the 1920s making trips to remote barrios in Central and Northern Luzon. Her research on the unrecorded forms of local celebration, ritual, and sport resulted



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into a 1926 thesis titled "**Philippine Folk Dances and Games**," and arranged specifically for use by teachers and playground instructors in public and private schools.

Her books include the following: **Philippine National Dances** (1946); **Gymnastics for Girls** (1947); **Fundamental Dance Steps and Music** (1948); **Foreign Folk Dances** (1949); **Dances for all Occasion** (1950); **Playground Demonstration** (1951); and **Philippine Folk Dances, Volumes I to VI**.

RAMON OBUSAN
National Artist for Dance (2006)
(June 16, 1938 – December 21, 2006)

Ramon Obusan was a dancer, choreographer, stage designer, and artistic director. He achieved phenomenal success in Philippine dance and cultural work. He was also acknowledged as a researcher, archivist and documentary filmmaker who broadened and deepened the Filipino understanding of his own cultural life and expressions. Through the Ramon Obusan Folkloric Group (ROFG), he had affected cultural and diplomatic exchanges using the multifarious aspects and dimensions of the art of dance. Among the full-length productions he choreographed are the following: "**Vamos a Belen! Series**" (1998-2004) Philippine Dances Tradition "**Noon Po sa Amin**," tableaux of Philippine History in song, drama and dance "**Obra Maestra**," a collection of Ramon Obusan's dance masterpieces "**Unpublished Dances of the Philippines**," Series I-IV "**Water, Fire and Life, Philippine Dances and Music—A Celebration of Life. Saludo sa Sentenyal**" "**Glimpses of ASEAN**, Dances and Music of the ASEAN-Member Countries" "**Saplot** (Ramon Obusan Folkloric Group): Philippines Costumes in Dance"

ALICE REYES
National Artist for Dance (2014)

She is a dancer, choreographer, teacher, and director, she has made a lasting impact on the development and promotion of contemporary dance in the Philippines. Her dance legacy is evident in the dance companies, teachers, choreographers, and the exciting Filipino modern dance repertoire of our country today. Her biggest contribution to Philippine dance is the development of a distinctly Filipino modern dance idiom. Utilizing inherently Filipino materials and subject matters expressed through a combination of movements and styles from Philippine indigenous dance, modern dance, and classical ballet she has successfully created a contemporary dance language that is uniquely Filipino.

Her masterpiece *Amada* to the modern dance classic *Itim-Asu*, to her last major work *Bayanihan Remembered* which she staged for Ballet Philippines Among her major works: **Amada** (1969), **At a Maranaw Gathering** (1970) **Itim-Asu** (1971), **Tales of the Manuvu** (1977), **Rama Hari** (1980), **Bayanihan Remembered** (1987).

LEONOR OROSA GOQUINGCO
National Artist for Dance
(July 24, 1917 – July 15, 2005)

Dubbed the "Trailblazer", "Mother of Philippine Theater Dance" and "Dean of Filipino Performing Arts Critics", **Leonor Orosa Goquingco**, pioneer Filipino choreographer in

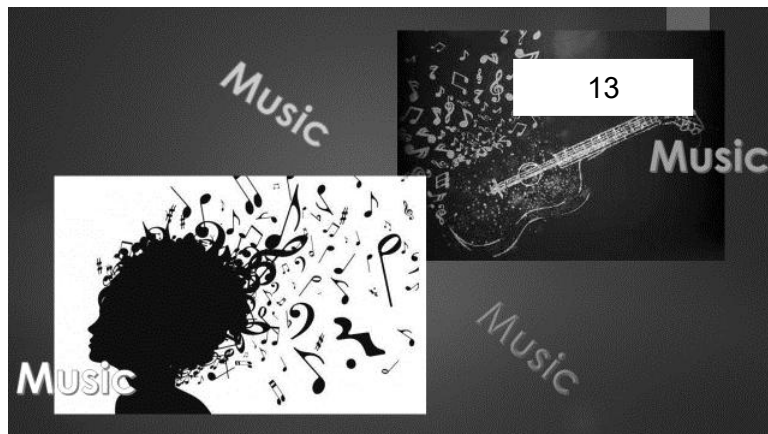
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balletic folkloric and Asian styles, produced for over 50 years highly original, first-of-a-kind choreographies, mostly to her own storylines.

These include “**TREND: Return to Native**,” “**In a Javanese Garden**,” “**Sports**,” “**VINTA!**,” “**In a Concentration Camp**,” “**The Magic Garden**,” “**The Clowns**,” “**Firebird**,” “**Noli Dance Suite**,” “**The Flagellant**,” “**The Creation...**” Seen as her most ambitious work is the dance epic “**Filipinescas: Philippine Life, Legend and Lore**.” With it, Orosa brought native folk dance, mirroring Philippine culture from pagan to modern times, to its highest stage of development

LUCRECIA REYES-URTULA
National Artist for Dance (1988)
(June 29, 1929 – August 4, 1999)

A choreographer, dance educator and researcher, spent almost four decades in the discovery and study of Philippine folk and ethnic dances. She applied her findings to project a new example of an ethnic dance culture that goes beyond simple preservation and into creative growth. Over a period of thirty years, she had choreographed suites of mountain dances, Spanish-influenced dances, Muslim pageants and festivals, regional variations and dances of the countryside for the Bayanihan Philippine Dance Company of which she was the dance director. These dances have all earned critical acclaim and rave reviews from audiences in their world tours in Americas, Europe, Asia, Australia and Africa. Among the widely acclaimed dances she had staged were the following: **Singkil**, a Bayanihan signature number based on a Maranao epic poem; **Vinta**, a dance honoring Filipino sailing prowess; **Tagabili**, a tale of tribal conflict; **Pagdiwata**, a four-day harvest festival condensed into a six-minute breath-taking spectacle; **Salidsid**, a mountain wedding dance ; **Idaw**, **Banga** and **Aires de Verbena**.



ANTONINO BUENAVENTURA
National Artist for Music
(1988)
(May 4, 1904 – January 25, 1996)

In 1935, Buenaventura joined Francisca Reyes-Aquino to conduct research on folksongs and dances that led to its popularization. Buenaventura composed songs, compositions, for solo instruments as well as

symphonic and orchestral works based on the folksongs of various Philippine ethnic groups. He was also a conductor and restored the Philippine Army Band to its former prestige as one of the finest military bands in the world making it “the only band that can sound like a symphony orchestra”. This once sickly boy who played the clarinet proficiently has written several marches such as the “**Triumphal March**,” “**Echoes of the Past**,” “**History Fantasy**,” **Second Symphony in E-flat**, “**Echoes from the Philippines**,” “**Ode to Freedom**.” His orchestral music compositions include Concert Overture, Prelude and Fugue in G Minor, Philippines Triumphant, Mindanao Sketches, Symphony in C Major, among others.

JOSE MACEDA
National Artist for Music (1997)
(January 31, 1917 – May 5, 2004)

Jose Maceda, composer, musicologist, teacher and performer, explored the musicality of the Filipino deeply. Maceda embarked on a life-long dedication to the understanding and popularization of Filipino traditional music. He wrote papers that enlightened scholars, both Filipino and foreign, about the nature of Philippine traditional and ethnic music. Maceda's experimentation also freed Filipino musical expression from a strictly Eurocentric mold. Usually performed as a communal ritual, his compositions like **Ugma-ugma** (1963), **Pagsamba** (1968), and **Udlot-udlot** (1975), are monuments to his unflagging commitment to Philippine music. Other major works include **Agungan**, **Kubing**, **Pagsamba**, **Ugnayan**, **Ading**, **Aroding**, **Siasid**, **Suling-suling**.

LUCRECIA R. KASILAG
National Artist for Music
August 31, 1918 – August, 2008

An educator, composer, performing artist, administrator, and cultural entrepreneur of national and international caliber, had involved herself wholly in sharpening the Filipino audience's appreciation of music.

She dared to incorporate indigenous Filipino instruments in orchestral productions, such as the prize-winning "**Toccata for Percussions and Winds, Divertissement and Concertante**," and the scores of the **Filiasiana**, **Misang Pilipino**, and **De Profundis**. "Tita King", as she was fondly called, worked closely as music director with colleagues Lucrecia Reyes-Urtula, Isabel Santos, Jose Lardizabal and Dr. Leticia P. de Guzman and made Bayanihan Philippine Dance Company one of the premier artistic and cultural groups in the country. Her orchestral music includes **Love Songs**, **Legend of the Sarimanok**, **Ang Pamana**, **Philippine Scenes**, **Her Son**, **Jose**, **Sisa** and chamber music like **Awit ng mga Awit Psalms**, **Fantaisie on a 4-Note Theme**, and **East Meets Jazz Ethnika**.

ERNANI J. CUENCO
National Artist for Music (1999)
(May 10, 1936 – May 14, 1988)

Ernani J. Cuenco is a seasoned musician born on May 10, 1936 in Malolos, Bulacan. A composer, film scorer, musical director, and music teacher, he wrote an outstanding and memorable body of work that resonates with the Filipino sense of musicality and which embody an ingenious voice that raises the aesthetic dimensions of contemporary Filipino music. Cuenco played with the Filipino Youth Symphony Orchestra and the Manila Symphony Orchestra from 1960 to 1968, and the Manila Chamber Soloists from 1966 to 1970. He completed a music degree in piano and cello from the University of Santo Tomas where he also taught for decades until his death in 1988. His songs and ballads include "**Nahan, Kahit na Magtiis**," and "**Diligin Mo ng Hamog ang Uhaw na Lupa**," "**Pilipinas**," "**Inang Bayan**," "**Isang Dalangin**," "**Kalesa**," "**Bato sa Buhangin**" and "**Gaano Kita Kamahal**." The latter song shows how Cuenco has enriched the Filipino love ballad by adding the elements of kundiman to it.

RYAN CAYABYAB
National Artist for Music (2018)
Birthday: 4 May 1954

Mr. C is the most accomplished composer, arranger, and musical director in the Philippine music industry since this bloomed beginning 1970s. His learned, skillful, and versatile musical style spans a wide range of genres: from conservatory or art compositions such as concert religious music, symphonic work, art song, opera, and concerto to

mainstream popular idioms in the music industry and in live contemporary multimedia shows (musical theater, dance, and film).

Notable Works:

- Rama-Hari (Two-act musical ballet, 1980)
- Katy! The Musical (Two-act musical, 1988)
- Smokey Mountain (Pop CD album, 1990)
- One Christmas (Christmas Album, 1993)
- Noli Me Tangere (Tele-sine musical, 1995)
- Spoliarium (Three-act opera, 2003)
- Ignacio Of Loyola (Film Score, 2016)
- Larawan: The Musical (Full-length musical film, 2017)
- Da Coconut Nut
- Kay Ganda Ng Ating Musika
- Nais Ko
- Paraiso
- Kahit Ika'y Panaginip Lang
- Kailan
- Tuwing Umuulan at Kapiling Ka

DAISY H. AVELLANA

National Artist for Theater (1999)

(January 26, 1917 – May 12, 2013)

Daisy H. Avellana, is an actor, director, and writer. Born in Roxas City, Capiz on January 26, 1917, she elevated legitimate theater and dramatic arts to a n level of excellence by staging a performing in breakthrough productions of classic Filipino and foreign plays and by encouraging the establishment of performing groups and the professionalization of Filipino theater. Together with her husband, National Artist Lamberto Avellana and other artists, she co-founded the Barangay Theatre Guild in 1939 which paved the way for the popularization of theatre and dramatic arts in the country, utilizing radio and television.



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ROLANDO S. TINIO

National Artist for Theater and Literature (1997)

(March 5, 1937 – July 7, 1997)

Rolando S. Tinio, playwright, thespian, poet, teacher, critic, and translator marked his career with prolific artistic productions. Tinio's chief distinction is as a stage director whose original insights into the scripts he handled brought forth production's notable for their visual impact and intellectual cogency. Subsequently, after staging productions for the Ateneo Experimental Theater (its organizer and administrator as well), he took on Teatro Pilipino. It was to Teatro Pilipino which he left a considerable amount of work reviving traditional Filipino drama by re-staging old theater forms like the sarsuela and opening a treasure-house of contemporary Western drama. It was the excellence and beauty of his practice that claimed for theater a place among the arts in the Philippines in the 1960s. Aside from his collections of poetry (Sitsit sa Kuliglig, Dunung – Dunungan, Kristal na Uniberso, A Trick of Mirrors) among his works were the following: film scripts for Now and Forever, Gamitin Mo

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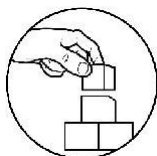
Ako, Bayad Puri and Milagros; sarswelas Ang Mestisa, Ako, Ang Kiri, Ana Maria; the komedya Orosman at Zafira; and Larawan, the musical.

WILFRIDO MA. GUERRERO
National Artist for Theater (1997)
(January 22, 1910 – April 28, 1995)

Wilfrido Ma. Guerrero is a teacher and theater artist whose 35 years of devoted professorship has produced the most sterling luminaries in Philippine performing arts today: Behn Cervantes, Celia Diaz-Laurel, Joy Virata, Joonee Gamboa, etc. In 1947, he was appointed as UP Dramatic Club director and served for 16 years. As founder and artistic director of the UP Mobile Theater, he pioneered the concept of theater campus tour and delivered no less than 2,500 performances in a span of 19 committed years of service. By bringing theatre to the countryside, Guerrero made it possible for students and audiences, in general, to experience the basic grammar of staging and acting in familiar and friendly ways through his plays that humorously reflect the behavior of the Filipino. His plays include **Half an Hour in a Convent, Wanted: A Chaperon, Forever, Condemned, Perhaps, In Unity, Deep in My Heart, Three Rats, Our Strange Ways, The Forsaken House, Frustrations.**

HONORATA “ATANG” DELA RAMA
National Artist for Dance and Music (1987)
(January 1, 1922 – July 11, 1991)

Honorata “Atang” Dela Rama was formally honored as the Queen of Kundiman in 1979, then already 74 years old singing the same song (“Nabasag na Banga”) that she sang as a 15-year old girl in the sarsuela’s **Dalagang Bukid**. Atang became the very first actress in the very first locally produced Filipino film when she essayed the same role in the Sarsuela’s film version. As early as age seven, Atang was already being cast in Spanish zarzuelas such as **Mascota, Sueño de un Vals**, and **Marina**. She counts the role though of an orphan in **Pangarap ni Rosa** as her most rewarding and satisfying role that she played with realism, the stage sparkling with silver coins tossed by a teary-eyed audience. Atang passionately believes that the Sarsuela and the kundiman expresses best the Filipino soul, and even performed kundiman and other Filipino songs for the Aetas or Negritos of Zambales and the Sierra Madre, the Bagobos of Davao and other Lumad of Mindanao.



What’s More

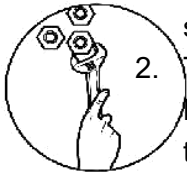
Activity 2: Be Influenced

Choose among the Filipino artists at least three (3) mentioned above and explain how they influenced you as a person.

Create a sample of their work: (Teacher will make rubrics as a tool for scoring)

What I have Learned

Summary



1. Traditional art is based on indigenous people's cultures that are largely honed by oral tradition. It finds deep affinities with nature, place, society, ritual, and spirituality and everyday life.
2. The word **GAMABA** stands for GAWAD SA MANLILIKHA NG BAYAN (National Living Treasures). It is an award given to recognize the outstanding work of the artists in the Philippines
3. There are mechanics and guidelines to become a GAMABA.
4. There are thirteen (13) GAMABA awardees recognized by the Philippine Commission of Culture ar 17
5. Factors Affecting the Traditional Artists Production Process
 - a. Christianization
 - b. Mining and infrastructure projects
 - c. Christianization
 - d. Militarization
6. National Artists Award is the highest national acknowledgment given to Filipino people who have made noteworthy commitments to the improvement of Philippine expressions; in particular, Music, Dance, Theater, Visual Arts, Literature, Film, Broadcast Arts, and Architecture and Allied Arts. The request is mutually directed by the National Commission for Culture and the Arts (NCCA) and the Cultural Center of the Philippines (CCP) and gave by the President of the Philippines upon suggestion by the two organizations.



What I Can Do

Activity 4: An Ideal Artist.

(Teacher will make a rubric as a tool for scoring)

Think about how you can represent an ideal artist. You may:

1. Create a drawing / painting / soft sculpture (using commercial clay, textiles, and cotton, paper, etc.
2. Make an avatar using a computer program or application.
3. Perform a video monologue.



Assessment

Post Test

Multiple Choice. Select the letter of the best answer from among the given choices.

1. A Tinalak weaver who have produced creations which remain faithful to the T'boli tradition as manifested in the complexity of her design, fineness of workmanship and quality of finish.
C. Magdalena Gamayo
D. Lang Dulay
C. Haja Amina
D. Salinta Monon
2. It is the highest national acknowledgment given to Filipino people who have made noteworthy commitments to the improvement of Philippine expressions.
C. GAMABA award
D. National Artists Award
C. GAMBANA award
D. International Artist Award
3. It is an award given to recognize the outstanding work of the artists in the Philippines to promote a genuine appreciation of traditional craft and art.
C. GAMABA award
D. National Artists Award
C. GAMBANA award
D. International Artist Award
4. A director for theater and film, has the distinction of being called "The Boy Wonder of Philippine Movies"
C. Lamberto V. Avellana
D. José María V. Zaragoza
C. Catalino "Lino" Ortiz Brocka
D. Manuel Conde
5. The "Grand Old Man of Philippine Art"
C. Catalino "Lino" Ortiz Brocka
D. Fernando C. Amorsolo
C. Cesar Legaspi
D. F. Sionil Jose
6. A GAMABA awardee of Tagabawa Bagobo of Bansalan, who was awarded for fully demonstrating the creative and expressive aspects of the Bagobo abaca ikat weaving.
C. Ginaw Bilog
D. Samaon Sulaiman
C. Salinta Monon
D. Masino Intaray
7. She is known as the Queen of Kundiman.
C. Honorata "Atang" Dela Rama
D. Daisy H. Avellana,
C. Andrea Veneracion
D. Haja Amina Appi



8. Asian president of the United Nations General Assembly who multifaceted career spanned 50 years of public service as an educator, soldier, university president, journalist, and diplomat.
C. Amado V. Hernandez
D. Alonzo Saclag
C. Carlos P. Romulo
D. Fernando Amorsolo
9. A screenwriter, film director and producer, the quintessential Filipino filmmaker whose life is devoted to the art and commerce of cinema spanning three generations of filmmakers
C. Eddie Romero
D. Darhata Sawabi
C. Ildefonso , P. Santos
D. Pablo S. Antonio
10. A GAMABA awardee who popularized the the tabungaw hat.
C. Ginaw Bilog
D. Samaon Sulaiman
C. Salinta Monon
D. Teofilo Garcia

Key to Answer

Pre – Test / Post Test

1. B
2. B
3. A
4. A
5. B
6. C
7. A
8. C
9. A
10. D

Activity No. 1 – Module 4 (in any order)

traditional art
GaMaBa
Teofilo Garcia
Disaster
Tabungaw
Weaving
Lang Dulay
Contemporary art
Icon
nature

sample Rubrics for Scoring (For the other activities)

Standard	Master Artist	Qualified Artist	Apprentice Artist	Novice Artist	Points earned
Effort & Conduct (up to 25 points)	•Always tries best, participates, and seeks help when needed. •Follows PBIS expectations at all times.	•Usually tries best, participates, and seeks help when needed. •Usually follows PBIS expectations.	•Sometimes tries best, participates, and seeks help when needed. •Sometimes follows PBIS expectations.	•Rarely tries best, participates, and seeks help when needed. •Rarely follows PBIS expectations.	
Art Skills (up to 50 points)	•Completes all steps. •Demonstrates advanced understanding of concepts. •Performs skills, and/or expresses creativity at a high level.	•Completes most steps. •Demonstrates full understanding of concepts. •Performs skills, and/or expresses creativity at a proficient level.	•Completes some steps. •Demonstrates some understanding of concepts. •Performs skills, and/or expresses creativity at a basic level.	•Completes few steps or work is incomplete. •Demonstrates little to no understanding of concepts. •Does not perform skills, and/or express creativity at an appropriate level.	
Craftsmanship & Work Quality (up to 25 points)	•Presents all work neatly and with care. •Always uses and treats materials appropriately.	•Presents most work neatly and with care. •Usually uses and treats materials appropriately.	•Presents some work neatly and with care. •Sometimes uses and treats materials appropriately.	•Presents work with little neatness or care. •Rarely uses and treats materials appropriately.	
	Late? - _____	No name? - 5	Extra credit? + _____	TOTAL GRADE:	

Activity 3 – lesson 4

(Teachers will base the list of GAMABA awardees)

Activity 3 & 4 – lesson 4

Ratings depend on the rubrics.

Activity 1 – lesson 5

Across:

1. National Artist Award
3. Marcos
5. PCCA
7. PSA
9. Awardee

down:

2. Amorsolo
4. GAMABA
6. awardee
8. award
10. dance

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